

Seventeenth-Century Germany and Austria: Ascending Cadence Gestures

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Abstract:

The seventeenth century in Europe was a particularly rich time for experimentation in musical performance, improvisation, and composition. This essay, meant as an addendum to *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), documents and analyzes characteristic instances of rising cadential lines in music by composers active in Germanophone countries--and, as it happens, particularly in the cities of Hamburg in the north and Vienna in the south.

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Introduction

This project is intended to expand on work I have already done with music for dance (Praetorius, *Terpsichore*), vernacular repertoires for song and dance (Playford, *English Dancing Master*), and virtuoso music for violin, flute, and other instruments (Dario Castello, Jacob van Eyck, and others). The focus initially was to be placed on the Viennese court in the second half of the seventeenth century, especially the music of Johann Heinrich Schmelzer, but I also wanted to comment on relevant items in my [Table of Compositions with Rising Lines](#). As it stands, this essay documents and discusses ascending figures and cadence gestures in music ranging from Michael Praetorius, early in the seventeenth century, through the composers active in the Viennese court roughly 1650-1680 (Bartoli, Poglietti, Kerll, Schmelzer) to keyboard music by composers active in the early eighteenth century, Johann Joseph Fux (who was at the Viennese court) and Georg Böhm (who was in the Protestant north, in Lüneburg, near Hamburg, and was from all accounts a friend of—and possibly a mentor to—Johann Sebastian Bach).

As I wrote in the introduction to my recent essay, *English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures* ([link](#)), “It seems clear from these published, arranged, or transcribed sources that rising figures in the cadence, whether or not attached to clearly definable focal notes, were a consistent part of musical practice for well over two centuries.” That essay focused on the early nineteenth century—though of course many of the traditional tunes cited from collections or anthologies are probably much older—and now I extend the boundaries to include much earlier sacred music and music for professional performers.

The arrangement is chronological by the composer’s birth year.

As to the examples, they include a range of melodic designs. Again quoting from my previous essay, “Only the simplest ascending cadence gestures linked to clearly defined focal tones can be expected to fit a textbook Schenkerian model.” And as I wrote in the introduction to my essay on waltzes by Josef Lanner (published in January of this year):

In this and other essays, a broader range of examples was made possible in part because the selection was not so constrained by abstract Schenkerian background models and their idealist voice leading. The result is a much better picture of musical practices over the several centuries separating 16th-century *bicinia* (two-voice pieces mainly for pedagogical use) from nineteenth century waltzes, polkas, and other instrumental and vocal compositions.

The method employed for analysis relies on focal tones, registral or tonal spaces, and cadence gestures, and it aims to assess the balance between these elements. For more details on the specific kinds of figures that arise, see the introduction to *English, Scotch, and Irish Dance*.

For reference, I have reproduced in an [appendix](#) the seventeenth-century German items (plus those by Böhm) from the *Rising Lines Table*. All of these pieces are discussed under their composer’s heading below.

Composers (chronological by birth year)

Michael Praetorius (1571-1621)

Musarum Sioniarum (1607), "Canticum Trium Puerorum." I have known this composition for many years, thanks to a Musical Heritage Society recording. A multi-section composition, it is written for eight voices that are split and otherwise rearranged in every possible way during the course of the piece. The opening is shown below, followed by an annotated, complete Cantus I for the refrain (the refrain follows every verse and also ends the work) and then all the voices for the refrain's final line.

One might be tempted to consider Cantus I in the refrain as a descant voice—perhaps ceding priority to one of the tenor parts—but minimal inspection shows that it is truly the principal melodic voice.

The image displays a musical score for the opening of "Canticum Trium Puerorum" by Michael Praetorius. The score is written for eight voices, arranged in four systems of two staves each. The voices are labeled as follows:

- Cantus I**: The highest voice, starting on a G4.
- Cantus II**: The second highest voice, starting on a G4.
- Altus I**: The third highest voice, starting on a G4.
- Altus II**: The fourth highest voice, starting on a G4.
- Tenor I**: The fifth highest voice, starting on a G4.
- Tenor II**: The sixth highest voice, starting on a G4.
- Bassus I**: The seventh highest voice, starting on a G4.
- Bassus II**: The lowest voice, starting on a G4.

The score is in G major (one sharp) and 3/4 time. The lyrics are "Be - ne - di - ci - te Be - ne - di - ci - te Be - ne - di - ci - te". The Cantus I part is the principal melodic voice, as noted in the text.

(a) Cantus I

Be - ne - di - ci - te Be - ne - di - ci - te Be - ne - di - ci - te Be - ne -

(b)

- di - ci - te om - ni - a o - pe - ra Do - mi - ni Do - mi - no Do - mi - no Do - mi -

(b) (d)

- no Do - mi - no Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la,

(b)

Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la in se - - - cu - la

Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la in se - - - cu - la

Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la in se - - - cu - la

Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la in se - - - cu - la

Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la in se - - - cu - la

Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la in se - - - cu - la

Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la in se - - - cu - la

Lau - da - te & su - per ex - al - ta - te e - um in se - cu - la in se - - - cu - la

On the next page is a parsing of the final bar to show the 4-3 between the two cantus parts and the 7-6 *cadenza perfetta* figure between Cantus I and Tenor II.

in se - - cu - la

in se - - cu - la

in se - - cu - la

in se - - cu - la

in se - - cu - la

Alessandro Poglietti (c.1600-1683)

Suite "Rossignolo," Aria Allemagna con alcuni Variazioni sopra l'Età della Maestà Vostra, parte 4ta. I have shown the theme, the opening of parte 3a and all of parte 4a, which inverts the texture of the preceding variation.

Aria Allemagna con alcuni Variazioni sopra l'Età della Maestà Vostra.

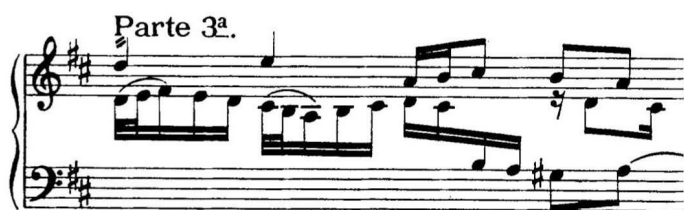
in se - - cu - la

in se - - cu - la

in se - - cu - la

in se - - cu - la

in se - - cu - la



Parte 4^{ta}. Soggetto Rivoltato.

Suite "Rossignolo," Capriccio. per lo Rossignolo sopra il Ricercar. Beginning and end of the ricercar appear first, then beginning and end of the Capriccio based on it. In the more formal and traditional Ricercar, the implications of the rising subject are firmly batted down by inversions in the final section, but they are allowed to flourish in the Capriccio.

Ricercar per lo Rossignolo.

Capriccio. per lo Rossignolo sopra il Ricercar.

This musical score is for a piece titled "Capriccio. per lo Rossignolo sopra il Ricercar." It is written for a keyboard instrument, likely a harpsichord or spinet, in the key of D major (two sharps) and common time (C). The score consists of six systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble staff starting on a half note D and a bass staff with a whole rest. The second system continues the melody in the treble staff with eighth and sixteenth notes, while the bass staff remains mostly at rest. The third system shows more activity in both hands, with the treble staff featuring a series of sixteenth-note runs. The fourth system continues this pattern with more complex sixteenth-note passages in both hands. The fifth system shows a change in the bass line with more frequent notes. The sixth system concludes the piece with a final cadence in both hands, marked by a double bar line and repeat signs.

Antonio Bertali (1605-1669)

Sonata à 3 (from the *Partiturbuch Ludwig*, n75). Examples: (1) the opening; (2) an interior passage (bars 42-55) with two cadences; (3) the immediately following passage, which repeats a cadence, now as a PAC; and (4) the ending (bars 87 ff.). Score notation is by Tim Willis.

The image displays a musical score for a Sonata à 3 by Antonio Bertali, arranged in four systems. Each system consists of four staves: two treble clefs and two bass clefs, all in 4/4 time.

- System 1 (Opening):** Shows the first four measures of the piece. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The fourth staff has a bass line with half notes and a trill marked '6' and '7 6'.
- System 2 (Bars 42-55):** Starts with a double bar line and a measure rest. The first staff contains a boxed-in phrase of six measures, ending with a cadence marked with a sharp sign and a half note. The second staff continues the melodic line. The third staff continues the bass line. The fourth staff continues the bass line, ending with a cadence marked '7 6 # HC'.
- System 3 (Bars 49-55):** Starts with a measure rest. The first staff contains a boxed-in phrase of six measures, ending with a cadence marked with a sharp sign and a half note. The second staff continues the melodic line. The third staff continues the bass line. The fourth staff continues the bass line, ending with a cadence marked '7 6' circled.
- System 4 (Ending):** Shows the final measures of the piece, continuing the melodic and bass lines from the previous system.

59

PAC

Detailed description: This block contains measures 59 through 66 of a musical score. Measure 59 is highlighted with a black box. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 66 is marked with the word "PAC".

87

(6 — 8)

Detailed description: This block contains measures 87 through 92. Measure 87 is marked with a double bar line and the number 87. Measure 92 features a circled note and a fermata. A bracket above the staff indicates a range from measure 6 to measure 8.

cadenza/coda

93

Detailed description: This block contains measures 93 through 95. Measure 93 is marked with a double bar line and the number 93. The score is written for three staves: Treble 1, Treble 2, and Bass.

96

Detailed description: This block contains measures 96 through 99. Measure 96 is marked with a double bar line and the number 96. The score is written for three staves: Treble 1, Treble 2, and Bass.

Johann Rosenmüller (1617-1684)

Studenten-Music (1654), n^o 4 Pavane. This collection consists of 60 pieces: seven pavanes followed by ten suites of three to eight pieces. All the suites open with a pavane, and all the pavanes are written in the traditional three strains. (The other dances -- mostly allemandes, courantes, and ballets -- are written in two strains.) Here is the final strain of the fourth pavane, which shows the characteristics of the Mixolydian mode (as a mixture of C and G tonic orientation). Notation by Johan Tufvesson.

33

6 6 6 #6

38

6 6 # 6 # 5 6 6

42

6 6 6

45

C: $\wedge 3 \rightarrow G: \wedge 6$

(G4)

6 7 6 5

Studenten-Music (1654), n5 Pavane. (1) The opening; (2) beginning of the second strain: (3) excerpts from the third strain. At an abstract level, the rising cadence would be secondary to a broad descent from Bb5 (as $\wedge 3$).

5. Paduan à 3

Cantus Primus

Cantus Secundus

Bassus Continuus

5

6 b 4 4 b

17

6

29

6 4 3

34

37

41

6 4 3

Studenten-Music (1654), n6 Pavane. (1) The beginning; (2) the third strain, beginning and conclusion. I have found that 17th century ensemble and solo violin pieces in the Aeolian mode/ A minor are good sources of rising cadences.

6. Paduan à 3

Cantus Primus

Cantus Secundus

Bassus Continuuus

29

6

38

Aeolian:

^6

6

Detailed description: This image shows measures 38 and 39 of a musical score. Measure 38 is on the left, starting with a treble clef and a key signature of one flat. It contains three staves: treble, alto, and bass. Measure 39 is on the right, starting with a treble clef and a key signature of one flat. It contains three staves: treble, alto, and bass. The notation includes various note values, rests, and accidentals. A circled '6' is placed above the first staff of measure 39, and a circled '6' is placed below the first staff of measure 39. The text 'Aeolian:' is written above the first staff of measure 38. The number '38' is written above the first staff of measure 38. The number '6' is written below the first staff of measure 39.

41 ^{^7} ^{^6} ^{^7} ^{^6} ^{^8} ^{^#7} ^{^8}

7 6 5
4 3 2

Studenten-Music (1654), n11 Courant. The courante from the first of the ten suites. A remarkably simple and clear example. In the abstract form, I would probably regard this as a mirror Umlinie (^8 down to ^5 and back again).

11. Courant

Ionian: ^5

^6 ----- (^7) ^8

3

3

3

3

^7 -----

^6

^5

3

3

3

1

6

4

#

6

^5

(^6 ^7 ^8)

^7

^8

11

6

6

4

3

III

III

III

Johann Heinrich Schmelzer (c.1623-1680)

Arie per il Balletto à Cavallo (1667), Allemanda per gl' intrecci e figure di passeggio grave introdotto da S. M. C. E Cavaglieri. Con Viol.

Allemanda per gl' intrecci e figure di passeggio grave introdotto da S. M. C. e Cavaglieri. Con Viol.

The musical score is written for a single melodic line (likely Violin) and a basso continuo line. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into systems, with bar numbers 5, 8, 9, 10, 13, 14, 18, and 19 marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p.' (piano). There are also some unusual markings, such as '^3' and '^2' above certain notes, and a bracketed section labeled '(from bar 9)'.

"Margarita" is from Schmelzer's *Balletti francesi*, written in 1669 for a production of Cesti's opera *Nettuno e Flora festeggianti*. The numbers are Allemanda, Aria, Courente, Margarita, Sarabanda, Retirada.

"Margarita" does not refer to the cocktail—it is Margaret, far better known now as the Spanish Infanta painted multiple times by Velasquez than as the wife of the Holy Roman Emperor Leopold I.

This is a bright and stately march that was most likely meant for the ingress of the Empress on stage (family members frequently participated in ballets and other staged events in the court). It is especially interesting for the sharp timbral distinction in tonal space between the trumpets and the first violin and for the three-part Ursatz design that results (note especially the ending).

Margarita. tonal space(s) $\wedge 5-\wedge 10; \wedge 1-\wedge 5$

Clarino 1.

Clarino 2.

Violino 1.

Violino 2.

Viola.

Basso con Cembalo.

tonal space $\wedge 5-\wedge 8$

$\wedge 1-\wedge 5$ $\wedge 5$ $\wedge 5$ $\wedge 4$ $\wedge 3$

$\wedge 5-\wedge 8$

Branle di Morsetti, from Schmelzer's second ballet for a production of Cesti's *Il pomo d'oro* in 1667. The numbers in this ballet are Gran ballo, Aria, Branle di Morsetti, Sarabanda per la terra, Balletto per il mare, Trezza, Aria Viennense, and Gigue. "Trezza" is discussed below.

In what has become a recurrent theme in this series, the Branle opens with a clearly defined tonal space of $\wedge 5$ - $\wedge 8$, from which a line proceeds, but extending from $\wedge 5$. Note that the first strain even works out an interruption form ($\wedge 5$ down to $\wedge 2$ in the antecedent, $\wedge 5$ finishing on $\wedge 1$ in the consequent), a design that seems anachronistic for what was already then considered an old-fashioned dance.

In the second strain a largely simple ascent from $\wedge 5$ to $\wedge 8$ is preceded by a neighbor note figure.

Branle di Morsetti.

Here is the sarabande from what is either a ballet or other stage piece: *Fechtschule* (Fencing School). The numbers are Aria I, Aria 2, Sarabande, Courente, Fechtschule, Bader Aria.

Typical features are the well-defined initial tonal space $\wedge 5$ - $\wedge 8$ (circled), and the continuation from $\wedge 5$. The second strain is unusual, not only for Schmelzer but for the repertoire of music with ascending cadence gestures, in the expansion of $\wedge 7$. Note the unfoldings that help justify this reading. Whether an Urlinie would be a primitive $\wedge 5$ - $\wedge 7$ - $\wedge 8$ or $\wedge 8$ - $\wedge 7$ - $\wedge 8$ depends on which note in the initial tonal space you take as the focal note for the whole dance.

Sarabande. ^8 ^5

The musical score is for a Sarabande in 3/4 time, key of D major. It consists of two systems of three staves each (treble, alto, and bass). The first system shows the beginning of the piece with a circled triad in the first measure of the treble staff. The second system continues the piece, with various annotations above the staves including ^7, (^5), (^7), and ^8. Some staves in the second system are crossed out with large X's.

Trezza is also from the second of two ballets for a production of Cesti's *Il pomo d'oro* in 1667, an event that successfully initiated Italian opera into Viennese musical culture. The numbers in this ballet are Gran ballo, Aria, Branle di Morsetti, Sarabanda per la terra, Balletto per il mare, Trezza, Aria Viennense, and Gigue.

Here a triad space (circled) is defined at the outset: C#5-E5-A5), but as in the courante in the first post in this series, the continuation is firmly from E5, or ^5. The second strain has the longest stepwise ascent to ^8 that I have seen anywhere, beginning from E4 in bar 6 and ending on A5. Above and below the staff, I've identified two ways of parsing the upper half of this line.

Trezza. ^{^5} ^{^8} ^{^5} ^{^5} ^{^5}

^{^6} ^{^5} ^{^5} ^{^6} ^{^7} ^{^8} ^{^1} ^{^2} ^{^3} ^{^4} ^(^5) ^{^6} ^{^7} ^{^8}

Alt: ^{^4} ^{^5} ^{^7} ^{^8}

Another courante. The suite is titled *Partita ex Vienna*, and its five numbers are Branle de village, Courente, Sarabande, Brader Tantz zu Wien, and Alio modo.

In terms of melodic design, this is the simplest of the pieces in this series of posts: strong emphasis on ^{^5} throughout and an uncomplicated treatment of the upper register resulting in a simple ascending Urlinie.

Courante. ^{^5} ^(^6) ^{^4} ^{^3}

^{^3} ^{^2} ^{^1} ^{^5} ^{^5} ^{^6} ^{^7} ^{^8}

This courante is typical in its treatment of tonal spaces in the principal melodic part. A clear definition of the fifth A₄-E₅ is reinforced at the beginning of the second strain. A fairly complex treatment of the upper register ensues. The primitive Urlinie, $\wedge_5\text{-}\wedge_7\text{-}\wedge_8$, that I have traced is probably the best abstraction for bars 19-28, but the reader will note that I have not attempted to "finish" the analysis by incorporating the several unfoldings.

Courante. \wedge_5

15 \wedge_5 \wedge_6

19 \wedge_5 24 $\wedge_{\#7}$ \wedge_8 28

Sarabanda, in Violin Sonata in D

The structural cadence is as shown, then repeated in the manner of the French *petit reprise*. The ascent is strong, a variant I identify in the *JMT* article: $\wedge_5\text{-}\wedge_6\text{-}(\wedge_8)\text{-}\wedge_7\text{-}\wedge_8$. At the most abstract level: a focal tone F#₅ (bar 1) and a plausible, sounding \wedge_2 (middle of system 3).

The image displays a musical score for a Sarabanda in D major, 3/4 time, from a Violin Sonata. The score is written for violin and keyboard (piano) and consists of four systems. The first system is marked with a red annotation (\wedge_3) above the first measure. The second system is marked with a red annotation (\wedge_2) above the fifth measure. The third system is marked with a red annotation (\wedge_1) above the first measure. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings like *p* (piano). There are also some performance instructions like *[6]* and *[4 3]* in the bass staff of the second system.

There is one variation (two others are included in an appendix to the published edition), but it is a curious one: a traditional figural variation -- see beginning and ending below -- followed by a long ciaccona on the bass of the last four bars. The ciaccona (my title, not his) has 32 statements, divided into 4 sections of 6 each, plus one section of 5, and one of 3 to end. I've marked them all in the score. The point of interest is that Schmelzer mostly suppresses the rising cadence figure, except in statements 3-5 & 18. The latter closes dramatically a section with increasing speed of figuration and registral expansion.

[Variatio prima]

The musical score for "Variatio prima" is written in G major (one sharp) and consists of a treble and a bass staff. The piece begins with a repeat sign in both staves. The first system shows the initial melodic line in the treble and a simple harmonic accompaniment in the bass. The second system continues the melody with some chromaticism. The third system introduces a more complex bass line, with measures 1 and 2 highlighted by a box. The fourth system features a circled melodic phrase in measure 4 and a circled bass line in measure 5. The fifth system shows a continuation of the bass line with measure 6 circled. The sixth system contains measures 7 and 8, with a more active treble line. The seventh system concludes the piece with measure 9. The notation includes various note values, rests, and repeat signs.

The image displays a musical score for a piece from the 17th century, specifically from Germany and Austria. The score is written on five systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. The measures are numbered 10 through 15, indicating the progression of the piece. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line is generally more rhythmic and provides a foundation for the melody in the treble. The overall style is characteristic of the Baroque period, with clear melodic lines and a steady harmonic accompaniment.

10

11

12

13

14

15



23

24

25

26

27

28

29

30

31

32

Sacro-profanus concentus musicus (1662), n1: Sonata à Otto

For two trumpets and six-part strings. I've shown the opening (trumpet parts only), two internal passages, and the ending (bars 117 ff). Notation is by Martin Grayson.

Trumpet in C 1

Trumpet in C 2

5

This musical system consists of five staves. The first staff is a treble clef, and the others are lute clefs. The music is in a 17th-century style, featuring a mix of whole, half, and quarter notes. The first staff has a treble clef and a key signature of one sharp (F#). The other staves have lute clefs and a key signature of one sharp (F#). The music is in a 17th-century style, featuring a mix of whole, half, and quarter notes. The first staff has a treble clef and a key signature of one sharp (F#). The other staves have lute clefs and a key signature of one sharp (F#). The music is in a 17th-century style, featuring a mix of whole, half, and quarter notes.

This musical system continues the piece from the previous system. It consists of five staves. The first staff is a treble clef, and the others are lute clefs. The music is in a 17th-century style, featuring a mix of whole, half, and quarter notes. The first staff has a treble clef and a key signature of one sharp (F#). The other staves have lute clefs and a key signature of one sharp (F#). The music is in a 17th-century style, featuring a mix of whole, half, and quarter notes.

60

7

This musical system covers measures 60 to 70. The top staff is a vocal line with a circled group of notes in measure 67. The second staff is a vocal line with a boxed group of notes in measure 61. The bottom four staves are lute tablature. The key signature has one flat (B-flat).

113

13

This musical system covers measures 113 to 125. The top staff is a vocal line with a circled group of notes in measure 119. The second staff is a vocal line with a boxed group of notes in measure 113. The bottom four staves are lute tablature. The key signature has one flat (B-flat).

117

The musical score is presented in two systems. The first system consists of two staves. The top staff begins with a treble clef and a common time signature (C). It contains a series of notes, including a half note, a whole note, and a quarter note, followed by a measure with a whole rest. The bottom staff of the first system also begins with a treble clef and a common time signature. It contains a series of notes, including a half note, a whole note, and a quarter note, followed by a measure with a whole rest. A circled passage of sixteenth notes is highlighted in the bottom staff of the first system. The second system consists of five staves. The top staff begins with a treble clef and a common time signature. It contains a series of notes, including a half note, a whole note, and a quarter note, followed by a measure with a whole rest. A boxed passage of eighth notes is highlighted in the top staff of the second system. The bottom four staves of the second system are arranged in a grand staff format, with the first three staves using alto and tenor clefs and the bottom staff using a bass clef. They all share a common time signature (C). The music continues with various note values and rests across all staves.

Johann Caspar Kerll (1627-1693)

"Admiramini" (Works II: *Geistliche Concerte* n3). One of the most successful composers in Germanophone countries during the seventeenth century, Kerll was also influential in establishing Italian style in those same places. He studied in Vienna, worked there for a few years, then in Brussels, but spent the majority of his life and career at the Imperial courts in Munich and Vienna. Colin Timms writes that "Kerll was one of the finest German composers of his day. . . . The melodic and harmonic style [of his sacred cantatas], in duple and triple meter, is typical of the small -scale concertato in Italy and Germany in the second half of the seventeenth century, recalling pieces by Carissimi and Schütz. . . . The quality of invention and craftsmanship is high" (*Polymath of the Baroque: Agostino Steffani and His Music* [2003], 139-140).

The opening of "Admiramini fideles" firmly establishes the Dorian octave and attention continues on $\wedge 5$.

3. Admiramini.

Dorian: $\wedge 5$ $\wedge 8$

Cantus primus. Ob-stu-pe -

Cantus secundus. Ad-mi-ra - - - mini fi-de-les,

Bassus continuus.

$\wedge 5$

ci-te mor-ta-les, au-di-te Se-ra-phin, au-di-te Se-ra-phin

vi-de-te Che-rubin, vi-de-te Che-rubin

$\wedge 5$

ma-gnum mi-ra-cu-lum, mi-ste-ri-um, pro-di-gium cha-ri-ta-tis, di-vi-nae ex-cessum bo-ni-

ma-gnum mi-ra-cu-lum, mi-ste-ri-um, di-vi-nae ex-cessum bo-ni-

By the end, the space $\wedge 5$ - $\wedge 8$ is the focus of the final phrases and cadences (see next page).

pro-di-gium chari-ta-tis, di-vi-nae ex-cessum bo-ni-ta-tis, bo-ni-ta-tis, di-vi-nae ex-cessum bo-ni-ta-tis, bo-ni-ta-tis!

Ciaccona (Works I: *Orgel- und Klavierwerke* n17). There are 20 statements, quite varied, even in the bass, which starts as a form of the Romanesca (1) but promptly turns into a stepwise chaconne-like bass (2). The former, however, dominates the proceedings. Several statements generate ascending cadences: 2-3, 14, 17-18 (all boxed).

Nº 17.
Ciaccona.

1

2

3

4

5

6

7

8

9

This musical score consists of ten systems, each containing two staves (treble and bass clef). The measures are numbered 10 through 20. The notation includes various musical symbols such as notes, rests, accidentals, and trills. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into systems by horizontal lines. Measure 10 starts with a treble staff and a bass staff. Measure 11 continues the melody. Measure 12 shows a trill in the treble staff. Measure 13 continues the melody. Measure 14 shows a trill in the treble staff. Measure 15 shows a trill in the treble staff. Measure 16 shows a trill in the treble staff. Measure 17 shows a trill in the treble staff. Measure 18 shows a trill in the treble staff. Measure 19 shows a trill in the treble staff. Measure 20 ends with a double bar line and a repeat sign.

10 11 12 13 14 15 16 17 18 19 20

D. d. T. i. B. III.

Lines and bass-upper voice intervals in the first three statements:

1

2

3

(N)

Simplified counterpoint of bass and upper voice in the first three statements:

(a) (statement 1)

(a')

(b) (statement 2)

(c) (statement 3)

Passacaglia (Works I: *Orgel- und Klavierwerke* n18). A passacaglia that uses what we now usually call the chaconne bass. Only two statements (out of 40) produce rising cadence figures.

The musical score consists of four systems, each representing a statement of the passacaglia. The first system is labeled '1' and the second '2'. The third system is labeled '7' and the fourth '8'. The notation is in 3/4 time and features a chaconne bass pattern. The score is written for organ or keyboard.

Despite its stepwise descent, which would seem to invite contrary motion in the upper voice, the chaconne bass figure is not very amenable to rising lines: a static \wedge_5 or a descent from \wedge_3 are more likely -- see (a) and also statement 3 above, which shows how powerfully the bass's push downward can affect the upper voices, especially when combined with suspensions. At (b) is a simplified version of the counterpoint used in statement 2.

(a)

(b)

The examples (a) and (b) are musical notations showing counterpoint. (a) shows a static fifth and a descent from the third. (b) shows a simplified version of the counterpoint used in statement 2.

A musical score for the song "The Rose Tree". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C). The music is in 4/4 time. The vocal parts enter in the second measure with the lyrics "The rose tree, the rose tree". The piano accompaniment begins in the third measure with a bass line and a treble line. The score ends with a double bar line in the fifth measure.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of four staves: two treble staves and two bass staves. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is primarily in the upper staves, featuring a series of eighth and sixteenth notes. The lower staves provide harmonic support with chords and single notes. The second system also consists of four staves, continuing the melody and harmony. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

The first of two structural cadences, the endpoint of a long descending gesture:

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music features a long, descending melodic line across the top staves, with various rhythmic patterns including eighth and sixteenth notes. The bottom staves provide harmonic support with sustained notes and some rhythmic activity. The second system continues this pattern, with the top staves showing a descending line and the bottom staves providing harmonic support. Above the second system, there are annotations: ^3, ^2, ^3, ^2, and ^1, indicating specific points or measures within the descending gesture.

Immediately following, the second structural cadence, with an equally strong rising impulse.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music features a rising melodic line across the top staves, with various rhythmic patterns including eighth and sixteenth notes. The bottom staves provide harmonic support with sustained notes and some rhythmic activity. Above the first measure of the second system, there are annotations: ^5, ^b6, (^8), ^#7 (^8 ————— ^#7) ^8, indicating specific points or measures within the rising impulse.

Toccata n4: Cromatica con Durezze e Ligature (Works I: *Orgel- und Klavierwerke*).

In a show of the most severe learned style, Kerll writes a largely diatonic, non-imitative opening suffused with suspensions (bars 1-11; cadential chord in bar 12) before introducing a chromatic subject (to which I've added the thick slanted lines) that achieves its full form as an inverted arch shape shortly after (bars 13 ff.). Notation is by Steve Repasky.

The image displays four systems of musical notation for a toccata. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and slurs. Thick slanted lines are drawn over certain passages in the first, third, and fourth systems, highlighting specific chromatic subjects. The first system shows a series of chords and single notes. The second system continues with similar textures. The third system features more complex chordal structures. The fourth system shows a more active melodic line in the treble clef, with the slanted lines emphasizing its chromatic movement.

This is replaced before long by an entirely chromatic scalar ascent, with a countersubject (those are the dotted quarters and eighths). The chromatic figures persist to the end, which provides the prominently presented ascending cadence.

The musical score is written in G major (one sharp) and 3/4 time. It consists of five systems of grand staves (treble and bass clef). The first system shows the beginning of the piece with a chromatic ascent in the right hand and a countersubject of dotted quarters and eighths in the left hand. The second system continues the chromatic ascent and the countersubject. The third system shows the chromatic ascent reaching the octave and the countersubject continuing. The fourth system shows the chromatic ascent and the countersubject. The fifth system shows the final ascending cadence, with the right hand playing a chromatic ascent and the left hand playing a dotted quarter and eighth note.

In linear analysis terms, the larger, abstract view presents $\wedge 5$ in bar 1 and a descent eventually followed by a more affirmative ascent in the end. See the two systems below.

The image displays two systems of musical notation, likely piano accompaniment, with linear analysis annotations. The notation is in treble and bass staves, with a key signature of one sharp (F#) and a common time signature (C).

System 1 (Top): The first system shows a large bracket spanning the first two measures. Above the first measure is the annotation $\wedge 5$. Above the second measure is the annotation $(\wedge 4 \text{ --- } \wedge 3 \text{ --- } \wedge 2 \text{ ---})$. The notation includes various note values, rests, and accidentals.

System 2 (Bottom): The second system shows a large bracket spanning the first two measures. Above the first measure is the annotation $\wedge 2$. Above the second measure is the annotation $[\wedge 3 \text{ etc.}]$. Above the third measure is the annotation $\wedge 5$. Above the fourth measure is the annotation $\wedge 6$. Above the fifth measure is the annotation $\wedge \# 6$. Above the sixth measure is the annotation $\wedge 7$. Above the seventh measure is the annotation $\wedge \# 7$. Above the eighth measure is the annotation $\wedge 8$. Above the ninth measure is the annotation $\wedge 2$. Above the tenth measure is the annotation $\wedge 1$. The notation includes various note values, rests, and accidentals.

Christoph Bernhard (1628-1692)

Geistlicher Harmonien, 1er Teil, motet "Aus der Tieffe." Any self-respecting seventeenth century composer aware of and trying to cultivate the opera-based Italian *concertato* style would of course do what Bernhard does: begin in the lowest register ("Out of the depths") and quickly climb to the highest (with the cry ["Ruf' ich!"]). Note also how A major turns to A minor at the moment of the cry -- see (b). The tonal space of Aeolian: $\wedge_5\text{-}\wedge_8$ is fully established by the violins at (c). Notation by Johan Tufvesson.

Adagio

(a)

Canto

Aus der Tief - - fen - ruff - - - - - ich, Herr, zu

Violino Primo

Violino Secondo

(b)

Bassus Continuuus

Solo.

4 2 # 6 # 3 7 6

4 *tr*

Dihrr.

Herr, - - - - - hö - re

(c)

6 # 6 # 6 7 6 4 # # 6

In this passage near the end (93-103), note the insistence on E5 in the voice (it's also in the first violin approaching the cadence) for "biß" [bis] "until" -- the phrase is "from one morning watch until the next." In the final bars (112 ff.) the violins hold the upper register through some rather dense harmony.

93

Mei - ne See - le war - - - - - tet auff den Herrn von

7 7 6 6

96

einer Mor-genwa - - - - che biß zur an - dern biß

99

zur an - dern, von einer Mor - genwa - -

101

- - - che biß zur an - dern, biß zur an - dern.

6 7 6 4 3 6 7 6 4 3

Sinf. 7 6 7 #

113

und viel Er - lös - ung bei ihm;

#5 7 #5 b3 7 6 # 7 4 #

Vincent Lübeck (1654-1740)

Gigue in G minor. The composer follows a fugue-like layout for the gigue quite closely. S = subject level; A = answer level. Near the end of section A, the boxes show a dramatic ascent to Bb5 (arrow) via a sequence, a subsequent drop and rise again in the cadence.

Gigue



The musical score consists of three systems. The first system features a vocal line (treble clef) and a keyboard line (bass clef). A 'S' marking is present above the vocal line. The second system shows a keyboard line with a trill marked 'tr.' and an arrow pointing to a specific note. The third system shows a keyboard line with a circled section of the melody.

The ending of section B takes advantage of the figure from the end of A to produce a solid close in G minor via an ascending scalar figure.

The musical score consists of three systems. The first system shows a vocal line (treble clef) and a keyboard line (bass clef). The second system shows a keyboard line with a circled section of the melody. The third system shows a keyboard line with a circled section of the melody.

Johann Adam Reincken (1643-1722)

Hortus Musicus, Sonata 1, Allemande and Courante; also BWV 965 (transcription). J. S. Bach transcribed this trio sonata sometime before his twentieth year. Note that Reincken changes figures in the opening -- see (a) - (c) -- but Bach "smooths them out" (see the circled notes). He also produces an IAC with the root of the dominant in the bass (see the arrow in the transcription) where Reincken used an inversion (the figures show it as vii^o6/3).

Allemand

The musical score for the Allemande from Reincken's Sonata 1, BWV 965 transcription, is presented in two systems. The first system consists of three staves (Treble, Alto, and Bass), and the second system consists of two staves (Treble and Bass). The Treble staff contains the main melody, which is heavily ornamented with various slurs and ornaments. The Bass staff contains the bass line, which is written with figured bass notation. The figures are: 6, 6, 8, 5 8, 6, 7 5, 6 4. Labels (a), (b), and (c) are placed above the Treble staff in the first system. An arrow points to a specific figure in the Bass staff of the second system.

Allemande.

The musical score for the Allemande from Reincken's Sonata 1, BWV 965 transcription, is presented in two systems. The first system consists of two staves (Treble and Bass), and the second system consists of two staves (Treble and Bass). The Treble staff contains the main melody, which is heavily ornamented with various slurs and ornaments. The Bass staff contains the bass line, which is written with figured bass notation. An arrow points to a specific figure in the Bass staff of the first system.

The high note C6 is reached early in section B (arrow), both expressive and unstable (the key is E minor at this point). The cadence that follows (boxed) re-emphasizes E5 as a focal note.

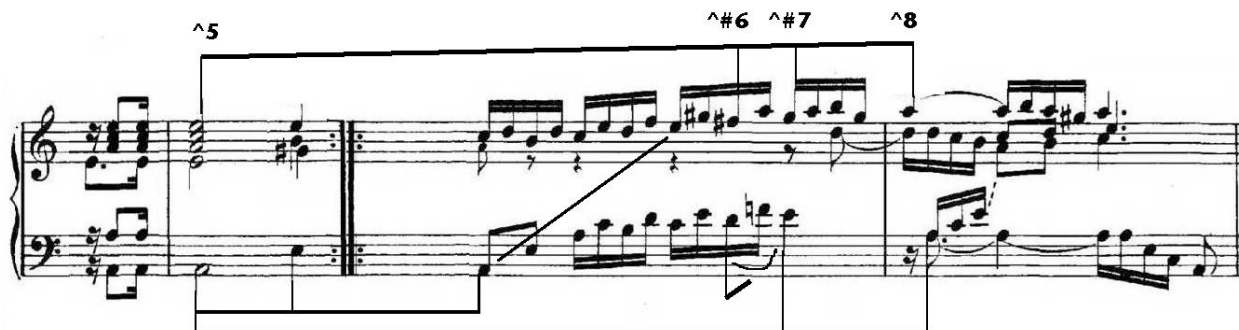
The image shows a musical score for a section of a piece. It consists of three systems of staves. The first system has a treble and bass staff. The second and third systems have a grand staff (treble and bass). An arrow points to a high note C6 in the second system. A box highlights a cadence in the third system.

In the passage leading toward the final cadence, Reincken introduces a remarkable string of 5-6 figures (arrow), which Bach wisely converts to simpler figures that are basically parallel tenths (arrow in the transcription). In the cadence Bach again provides root-position dominant.

The image shows a musical score for a section of a piece. It consists of three systems of staves. The first system has a treble and bass staff. The second and third systems have a grand staff (treble and bass). An arrow points to a string of 5-6 figures in the first system. Another arrow points to a string of parallel tenths in the second system. A box highlights a cadence in the third system.



In linear analysis terms, the larger, abstract view presents $\wedge 5$ in bar 1 and a cleanly defined ascent in the final cadence.



Courante

As was not uncommon in the seventeenth century, the courante is essentially a triple-meter variation of the allemande -- the practice derived from the expected pairing of pavanes and galliards earlier in the century. Thus Reincken (and Bach) reproduce the ascending cadence gesture -- and Bach again provides a root-position dominant at a critical moment (arrow).

A musical score for the song 'The Rose Tree'. It consists of three staves: a treble staff for the melody, an alto staff for the first harmony, and a bass staff for the second harmony. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The harmonies are written in a more complex style, using many accidentals and ties. The score is for a three-part setting of the song.

The 'etc.' section continues the melodic and harmonic patterns. The right hand plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. The left hand plays a descending eighth-note scale: F#3, E3, D3, C3, B2, A2, G2, F#2. The notation includes fingerings (5, 6) and the word 'etc.' indicating the pattern continues.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of five measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble staff with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bass staff has a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a treble staff with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The bass staff has a quarter note F#2, a quarter note G2, and a quarter note A2. The fourth measure has a treble staff with a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The bass staff has a quarter note B2, a quarter note C3, and a quarter note D3. The fifth measure has a treble staff with a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The bass staff has a quarter note E3, a quarter note F#3, and a quarter note G3.

Georg Muffat (1653-1704)

Armonico tributo (1682), Sonata n1, Allemanda. This is all of section B. Notation is mine (I am learning MuseScore.)

The musical score is for section B of the Allemanda from Georg Muffat's *Armonico tributo* (1682), Sonata n1. The score is written for Violin, Violoncello, and Viola. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each containing three staves. The first system shows the beginning of section B. The second system starts at measure 5. The third system starts at measure 9 and includes circled passages in the Violin and Viola parts. The fourth system starts at measure 14 and includes a circled passage in the Violin part. The score ends with a double bar line.

Violin

Violoncello

5

Vln.

Vln.

Vc.

9

Vln.

Vln.

Vc.

14

Vln.

Vln.

Vc.

Florilegium Primum (1695), Suite n1, Gavotte. Notation by Kompy (no additional information available). The F#5 is well-established as a focal tone and its descent to ^1 is clear at the end (upper beam). The ascending line is an internal voice that crosses from second to first violin (lower beam). From bar 11 on, I have shown only the two violin parts and the bass.

5. Gavotte

The first system of the musical score for the Gavotte, measures 1-5. It consists of five staves. The top two staves are for the first and second violins, both in treble clef with a key signature of one sharp (F#). The bottom three staves are for the first and second violas and the bass, all in bass clef with a key signature of one sharp (F#). The music is in 3/4 time. The first violin part features a melodic line with a prominent F#5 and a descending line towards the end. The second violin part provides harmonic support. The bass part has a steady eighth-note accompaniment.

The second system of the musical score for the Gavotte, measures 11-15. It consists of three staves: the first and second violins in treble clef, and the bass in bass clef. The key signature remains one sharp (F#). The first violin part has a melodic line with a long note in measure 11 and a descending line. The second violin part has a steady eighth-note accompaniment. The bass part has a steady eighth-note accompaniment. The system ends with a double bar line and repeat dots.

Florilegium Primum (1695), Suite n2, Menuet 1. The upper note of the unfolding at the beginning is Bb5, but it loses it does not reappear in the second strain of the menuet and a simple ascending Urlinie is clearly defined, with "upper thirds" to accompany (identified through the unfoldings). (Violin 1 and bass only in the second strain.)

6. Menuet I

The musical score for Menuet I is presented in two systems. The first system (measures 1-7) is in 3/4 time, B-flat major, and features a simple ascending Urlinie (melody) and "upper thirds" (harmony). The second system (measures 8-14) is also in 3/4 time, B-flat major, and features a simple ascending Urlinie (melody) and "upper thirds" (harmony). The score is written for Violin 1 and Bass.

Measure numbers 7 and 14 are indicated at the beginning of their respective staves. Measure numbers 5, 6, 7, and 8 are indicated above the staff in the second system.

Florilegium Primum (1695), Suite n2, Menuet 2. The menuet that is paired with the preceding one does a better job of setting \wedge_3 forward, as Bb₄ in the first strain, and Bb₅ in the second strain. Abstractly one can maintain that till the end, imagining a \wedge_2 (A₅) over the dominant in the penultimate bar, but the ascending cadence is more interesting. (Violin 1 and bass only.)

7. Menuet II

The musical score for Menuet II is presented in three systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. Measure numbers 1, 9, and 17 are indicated at the start of their respective systems.

- System 1 (Measures 1-8):** The first measure (1) is annotated with \wedge_3 above the treble staff.
- System 2 (Measures 9-16):** The first measure (9) is marked with a repeat sign.
- System 3 (Measures 17-18):** The first measure (17) is marked with a repeat sign and has \wedge_5 above it. The final measure (18) is annotated with a sequence of intervals: (a') \wedge_5 \wedge_6 \wedge_7 (\wedge_8 \wedge_7) \wedge_8 .

Florilegium Primum (1695), Suite n^o3, Gavotte. (Violin 1 and bass only in the first strain; two violin parts and bass in the second strain.)

6. Gavotte

Violino (1)

(Violoncello/
Violone)

9

Florilegium Primum (1695), Suite n^o4, Canaries. (Violin part(s) only.)

3. Canaries

Violino (1)

6

12

Florilegium Primum (1695), Suite n5, Allemande. Probably a mirror Urlinie (^8 down and back) but the ending would require some reading-in thanks to the dense play in the upper tetrachord.

2. Allemande

Largo

Violino (1)

Violino 2
(Violetta)

Viola (alto)

Viola tenore
(Quinta parte)

(Violoncello/
Violone)

5

10

Florilegium Primum (1695), Suite n5, Menuet 2

6. Menuet II

Violino (1)

Violino 2
(Violetta)

Viola (alto)

Viola tenore
(Quinta)

(Violoncello/
Violone)

9

17

Florilegium Primum (1695), Suite n6, Gigue. The line is clear in the final cadence of this unusual three-section gigue, but abstractly is undoubtedly an inner line.

5. Gigue

Violino (1)

Violino 2
(Violetta)

Viola (alto)

Viola tenore
(Quinta)

(Violoncello/
Violone)

6

13

Florilegium Primum (1695), Suite n6, Menuet. Even plainer movements in the final cadence than in the preceding, and abstractly probably part of a simple ascending Urlinie.

6. Menuet

The musical score for the Menuet from *Florilegium Primum*, Suite n6, is presented in five staves. The key signature is one sharp (F#), and the time signature is 3/4. The staves are labeled as follows:

- Violino (1)
- Violino 2 (Violetta)
- Viola (alto)
- Viola tenore (Quinta)
- (Violoncello)/Violone

The score is divided into three systems. The first system contains measures 1 through 8. The second system, starting at measure 9, contains measures 9 through 16. The third system, starting at measure 17, contains measures 17 through 24. The music is characterized by simple, plainer movements and a final cadence that is abstractly part of a simple ascending Urlinie.

Florilegium Secundum (1698), Suite n1, Gavotte pour des Italiens. (Violin 1 and bass only.) An internal voice at the end. Note the parallel internal cadence to F (bars 13-14).

5. Gavotte pour des Italiens.

Violino.

Violone.

The musical score is written for Violino (Violin) and Violone (Bass) in 3/4 time. The key signature has one flat (B-flat). The score consists of 14 measures. The Violino part is written on a treble clef staff, and the Violone part is written on a bass clef staff. The score includes fingerings (1-4) and breath marks (t). The Violone part includes figured bass notation (2 6 6, 6 5 6, b6 4 3 6 #, #, 2 6 6, 6 4 5 6, b6 4 3 6 #, #, #, b, 6 5, 6 3 b, 6 9 8 7 3, 9 b 8 6 7 #, b 6 7 b 6 #, 6 # # #, #). The score ends with a double bar line and repeat dots.

Florilegium Secundum (1698), Suite n3, Sarabande. (Violin 1 and bass only.)

18. Sarabande.

Violino.

Violone.

5 6 6 7 6 6 #6 b 4 # b 5 6

6 3 # # 6

#6 b b # # 6 5 6 #6 b # #

Florilegium Secundum (1698), Suite n3, Menuet. (Violin 1 and bass only in the second and third systems.)

22. Menuet.

Violino.
Violetta.
Viola.
Quinta parte.
Violone.
Basso continuo

The first system of the musical score for '22. Menuet.' consists of five staves. The top staff is for Violino (treble clef, 3/4 time). The second staff is for Violetta (alto clef, 3/4 time). The third staff is for Viola (alto clef, 3/4 time). The fourth staff is for Quinta parte (alto clef, 3/4 time). The bottom staff is for Violone and Basso continuo (bass clef, 3/4 time). The music is in G major (one sharp) and 3/4 time. The first system contains five measures. Below the staves, the figured bass notation for the Basso continuo is: b 6 7 6 b 6 5 # # # 7 6 6.

The second system of the musical score continues the piece. It consists of two staves: Violino (treble clef) and Basso continuo (bass clef). The system contains five measures. Below the staves, the figured bass notation for the Basso continuo is: b 5 # # b 6 # 4 2 6 #6 b b.

The third system of the musical score continues the piece. It consists of two staves: Violino (treble clef) and Basso continuo (bass clef). The system contains five measures. Below the staves, the figured bass notation for the Basso continuo is: 7 #6 6 # 6 #6 b 4 # # 5 6.

The fourth system of the musical score continues the piece. It consists of four staves: Violino (treble clef), Violetta (alto clef), Viola (alto clef), and Basso continuo (bass clef). The system contains five measures. Below the staves, the figured bass notation for the Basso continuo is: b6 5 5 6 #6 b # #.

Partita n2, Menuet 1. The tonal space of a fifth (identified with the unfolding symbol at the beginning). The lower note goes to the leading tone (bars 3-4); in the second phrase an incomplete line (unless you count A₄ in the trill. . .) results in the fifth C₄-G₄ bar bar 8. That is lifted an octave early in the second section (see the angled lines) and filled with a line at the cadence (bars 18-19). The original register is recouped in the final period (bars 20-27) and the upper, principal line rises.

Menuet

The musical score for Menuet 1 is presented in three systems. The first system (bars 1-9) shows the initial unfolding of the fifth C₄-G₄. The second system (bars 10-18) shows the octave lift and the filling of the line at the cadence. The third system (bars 19-27) shows the recouping of the original register and the rise of the upper line. Annotations include ^5, ^6, ^7, ^8, and ^5 ^6 ^7 (^8 ^7) ^8.

In the sketch below, I have pulled out focal tones and cadences from the three units of the piece: the opening section, a 10-bar period with HC; the subsequent 9-bar period (as 5 + 4) in the dominant key; and the closing standard 8-bar period.

1 9-10 13 18-19 20 —

The musical sketch shows focal tones and cadences from the three units of the piece. The sketch is in G major and shows the opening section (bars 1-10), the subsequent 9-bar period (bars 13-21), and the closing standard 8-bar period (bars 20-27).

Partita n5, Courante. Although the cadence might be taken as $\wedge\#7$ - $\wedge8$ with an upper $\wedge9$ embellishing $\wedge\#7$, $\wedge3$ attains more than expressive status in the preceding and one must hear a descent instead. (The expressive notes in a "one (or two) two many" figure are G_5 , A_5 , and Bb_5 in the fifth bar from the end.)

Courante

The musical score for the Courante is presented in three systems. The first system shows the initial measures. The second system begins at measure 8, marked with a box containing the number 8. The third system begins at measure 33, marked with a box containing the number 33. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 't' (trill). Above the third system, there are annotations: $\wedge 3$ above the first measure, $\wedge 2$ above the second measure, and $\wedge 1$ above the third measure. Below the third system, there are annotations: $(\wedge 7)$ above the first measure, $\wedge 9$ above the second measure, and $\wedge 8$ above the third measure. The score concludes with a double bar line and a repeat sign.

Partita n5, Gavotte. This piece raises the question of the status of the *petit reprise*. Normally, these are simple or very slightly varied repetitions of the final phrase, but here Muffat has raised the figure an octave and rewritten it -- the enclosure in its own repeat signs is a rarity. I don't have access to a facsimile of the original publication to assess whether this might be a notational error. Distinctive though it is, abstractly the ending would descend from \wedge_3 (first mooted in bar 2) -- the resulting line is not shown.

Gavotte

The musical score for the Gavotte is presented in three systems. The first system (measures 1-4) shows the initial melody and bass line. The second system (measures 5-8) includes a measure marked with a box containing the number 5. The third system (measures 9-12) includes a measure marked with a box containing the number 8 and a final measure marked with a box containing the number 12. The score features various musical notations, including treble and bass clefs, a 3/4 time signature, a key signature of one sharp (F#), and various note values and rests. There are also some annotations like 't' and 'tw' above notes.

Johann Joseph Fux (c.1660-1741)

Graduale "Ex Sion." The two verses of this gradual close with the same Alleluia passage, the course of which brings a dense but clearly audible rising line in the cantus.

Graduale pro Dominica II. Adventus.

Ionian: ^5 ^6 ^7 ^8

Soprano. De - us ma - ni - fe - ste ve - ni - et.

Basso. Ex Si-on spe-ci-es de-co-ris e - jus

Con - gre - ga - te il - li san - ctos e - jus, qui or - di - na - ve -

ve - runt te - sta - men - tum e - jus su - per sacri-fi - ci - a.

Al - le - lu -

Al - le - lu - ja, al - le - lu - ja.

Al - le - lu - ja, al - le - lu - ja.

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

in do - mum Do - mi -

Læ-ta - tus sum in his quæ di-cta sunt mi - hi:

ni i - - bi-mus, i - bi-mus, i - - bi-mus, in

do - mum Do - mi - ni i - bi - mus. Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, al - le - lu - ja. Al - le - lu - ja, al - le - lu - ja. al-le-lu - ja, al - le - lu - ja, al - le - lu - ja. al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

Suite III in G minor, Bouree. As the score annotations suggest, there is considerable play between G and Bb (as \wedge^1 and \wedge^3 , or \wedge^8 and \wedge^{10}). The sheer density of the chromatic figures in the upper tetrachord at the end, coupled with the obviously expressive status of Bb5 in the antipenultimate bar, favor the rising lines to G.

Bouree

^8

20

^8 ^10

^5

^6 (#6) ^7 ^#7 ^8

^5 ^6 (^#6) ^7 ^#7

^8

1.

2.

Suite III in G minor, Menuet. The first of two readings has a simple rising line with embellishing upper thirds over $\wedge 6$ and $\wedge \#7$. The fifth scale degree (D5) is decidedly important throughout -- one cannot anything other than a line from it in the first strain, it is possible to hear a third-line from it in the first sentence of the second strain, and its fifth-line is compactly present to open the final sentence (bars 17-20).

The image displays a musical score for a Minuet in Suite III in G minor. The score is written for a single melodic line on a five-line staff, with a bass line indicated by a 'b' in the first measure of each system. The key signature has one flat (F major or D minor), and the time signature is 3/4. The score is divided into three systems, each with a treble clef and a bass line. The first system (bars 1-8) features a rising line with embellishing upper thirds over $\wedge 6$ and $\wedge \#7$. The second system (bars 9-16) continues the rising line with embellishing upper thirds over $\wedge 6$ and $\wedge \#7$. The third system (bars 17-20) features a rising line with embellishing upper thirds over $\wedge 6$ and $\wedge \#7$. The score includes various annotations such as $\wedge 5$, $\wedge 4$, $\wedge 3$, $\wedge 2^*$, $\wedge 1$, $\wedge 5$, $\wedge 4$, $\wedge 3$, $\wedge 5$, $\wedge 4$, $\wedge 3$, $\wedge 2$, $\wedge 1$, $\wedge 6$, $\wedge \#7$, and $\wedge 8$. The final system (bars 21-24) is marked '(in the double)' and features a rising line with embellishing upper thirds over $\wedge 6$ and $\wedge \#7$. The score concludes with a double bar line and a 'Rc' marking.

The second reading acknowledges this $\wedge 5$ but recognizes that the second strain can as easily be heard in terms of the prominent $\wedge 8$, as $G5$, in bar 9. The overall figure in the upper voice, then, is $\wedge 8\text{-}\wedge 9\text{-}\wedge 8$, which one can argue is reinforced by the ornamentation in the double.

The image displays four systems of musical notation, likely for a lute or similar instrument, in a 17th-century style. The notation is in a single system with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4.

- System 1:** The first system shows a melodic line in the upper voice. Above the first measure, there is an annotation $\wedge 5$. The melody consists of eighth and sixteenth notes.
- System 2:** The second system continues the melody. Above the first measure, there is an annotation $\wedge 5$ and $\wedge 8$ with a dashed line connecting them. Above the second measure, there is an annotation $\wedge 8$. Above the third measure, there is an annotation $\wedge 7$. Above the fourth measure, there is an annotation $\wedge 6$. Above the fifth measure, there is an annotation $(\wedge 5)$. The melody includes a trill (tw) in the second measure.
- System 3:** The third system continues the melody. Above the first measure, there is an annotation $\wedge 5$. Above the second measure, there is an annotation $(\wedge 8)$. Above the third measure, there is an annotation $\wedge 9$. Above the fourth measure, there is an annotation $\wedge 8$. The melody includes a trill (tw) in the second measure and a trill (tw) in the fourth measure.
- System 4:** The fourth system is labeled "(in the double)" above the first measure. The melody includes a trill (tw) in the first measure and a trill (tw) in the second measure. The system ends with a repeat sign and a fermata.

Georg Böhm (1661-1733)

Böhm, Sacred_Songs (*Geistliche Lieder*, with Johann Wolfgang Franck [1644--1710])

I have placed these pieces under Böhm's heading for no strong reason, just that they were late comers to my list -- I had already looked at the keyboard works (see the end of this section). In fact, Johann Wolfgang Franck wrote three quarters of the 100 songs in this collection, and Böhm most of the remainder. In the *DTD* volume from which these were taken, the composer is identified with initials at the lower right. So, for "Dein Kreuz," "G. B." indicates Böhm, but "Denk' ans Welt- und Himmelshaus" is by Franck ("J. W. F."). Of the ten songs I annotate here, eight were composed by Franck. The collection, incidentally, was published in 1681. The IMSLP page: [link](#).

XVII.

Vom Kreuz Jesu. **Dein Kreuz, o Jesu Christ! Mein einig Lieben ist.**

Galat. 6 V. 14.

Es sei ferne von mir rühmen, denn allein von dem Kreuz unsers Herrn Jesu Christi.

Mel. Wer nur den lieben Gott läßt walten.

1. Mein Für.satz ist, das Kreuz zu lieben, Doch nicht des har . ten Hol . zes Stamm, Der

See . len Glut ist treu verschrieben Dem dran ge . würg . tem Got . tes.lamm; Ge .

kreu . zig . ter, nur du al . lein Sollt stets das lieb . ste Kreuz mir sein.

G. B.

Denk' ans Welt. \wedge_3 is undermined by the long string of parallel tenths.

Von Betracht[ung] der Geschöpfe Gottes
beim Ausfahren.

LXXIX.

Denk' ans Welt- und Himmelshaus, Wenn du eingehst und gehst aus.

Psal. 104 V. 2 seq.

Herr! du breitest aus den Himmel wie einen Teppich, etc.

1. Ho - her Him - mel, der mich dek - ket, Mei - ster - stück der stärk - sten Hand,

Die dies All aus Nichts er - wek - ket, Als der All - macht gro - ßes Pfand, Und be - wei - set

mit der Tat, Daß sie's zu - be - rei - tet hat.

J. W. F.

Des Donners Stimm'. The first instance here of a common figure in these songs: a repetition, *piano*, of the final phrase. Here it definitely reinforces the simple rising line in the cadence.

Vom Donner und großer Not.

LXXX.

Des Donners Stimm' Weist Gottes Grimm.

Psal. 18 V. 14.

Der Herr donnert im Himmel.

1. Du Gott der Eh-ren don-nerst sehr, Wo soll ich Ar-mer mich ver-
 stek-ken? Wo nehm' ich mei-ne Wie-derkehr. Da Luft und Him-mel mich er-schrek-
 -ken? Ich will zu dir, mein Herr-scher! ei-
 -len. Der mich zer-schlä-get, kann mich hei-len. Der mich zer-schlä-get, kann mich hei-len.
Piano

J. W. F.

Des Lebens Wasser. I've read this in terms of the first ascent in the triple-meter section, but it would align with harmonic hierarchies better if $\wedge 7$ and $\wedge 8$ were delayed till the fourth system (as shown). The *piano* repetition is a "coda."

Von dem heiligen Geist.

XXVII.

Des Lebens Wasser fließt. Wo sich der heilge Geist ergießt.

Esa. 44 V.3.

Ich will Wasser gießen auf die Dürstige, und Ströme auf die Dürre.

1. Komm, Gna - den - tau! be - feuch - te mich, Erwünsch - ter Re - - gen,
Mein dür - res Herz ver - lan - get sehr, Es dür - stet im - - mer

zei - ge - dich, Du Was - ser aus der Hü - he: Sü - ße Flüs - se
mehr - und mehr, Be - gehrt dein in - der Hö - he.

Las - se quil - len, Wohl zu stil - len un - ser Lech - zen, Heil' - ger

Geist, er - hör' - mein Äch - zen, Heil' - ger Geist, er - hör' - mein Äch - zen.

Pian.

J. W. F.

Du rufest mich. There is clearly play in the space of $\wedge 5$ to $\wedge 8$, but abstractly this is heard in terms of a third-line from F5 (with E5-D5 in the final bar).

Von der Heimsuchung Mariä.

XXX.

Du rufest mich zu dir Und kommest her zu mir.

Hohel. Salom. 2 V. s.

Siehe, er kommt.

1. Mein Freund ist mein, ent. flieht ihr Sorgen,
Ich küm-mer-te mich al-le Morgen,
Mein Freund ist mein, ent. flieht ihr
Ich küm-mer-te mich al-le

Sor-gen, Mein ist er, der sich hält zu mir;
Mor-gen, Und für Bekümmern starb ich schier. Er-war-ten zehr-te weg mein Le-ben, Der Ta-ge

Zahl Die Trau-rig-keit; Jetzt sie-he, will Er wie-der ge-ben Den Anblick der An-we-sen-heit.

G. B.

Eile nu dem Himmel zu .

XCVI.

Eile nu Dem Himmel zu.

Hohel. Salom. 2. V.10.

Komme her.

(a)

1. Der Himmel, der Him - mel ru - fet mich, Ich soll ver - e - wigt wer - den; Zer - brich, du Ball der Er - den, Du Zeit, ver - lie - re dich, Ihr brin - get nur Ge - fähr - den Und zeu - get Angst - ge - ber -

(a)'

- den. Drum eil' ich brün - stig - lich: Der Himmel, der Him - mel ru -

(b)

- fet mich. Der Him - mel ru - fet mich. Der Him - mel ru - fet mich.

J. W. F.

Geduld zu lernen

LXXV.

Geduld zu lernen, schau mit Fleiß, Wie Jesus, stets Geduld erweis'.

2. Pet. 3 V. 15.

Die Geduld unsers Herrn achtet für eure Seligkeit.

The musical score is written for a single voice and a basso continuo. It consists of three systems of music, each with a vocal line and a basso line. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in German and are printed below the vocal line. The basso line includes figured bass notation (numbers 1-7 and flats) and a final signature 'J. W. F.' at the end.

1. Ler - ne, sehr be - trüb - tes Herz, Dich in - al - le Lei - den schik - ken,
Las - se nicht den Trau - erschmerz Dei - ner Hoff - nung Blüt' er - stik - ken;

Lau - fe, durch Ge - duld ge - stärkt, Dei - nes Kampfs be - stimm - te Schran - ken; Der auf al - le

Trit - te merkt, Läs - set dei - nen Fuß nicht wan - ken, Läs - set dei - nen Fuß nicht wan - ken.

J. W. F.

In voriger und dieser Zeit

IX.

In voriger und dieser Zeit Ist meine Seel' zum Lob bereit.

Psal. 90 V. 10.

Wenn es köstlich gewesen ist, so ist es Mühe und Arbeit gewesen.

1. Gott - lob, dies Jahr ist a - ber - mal Mit dei - - ner und
 Wor - in ich Wohl - tat oh - ne Zahl An Leib - - und

Hülff' ver - flos - - - sen, Ich prei - se - dei - ne Mil - dig -
 Seel' ge - nos - - - sen.

keit, Wo - mit du, Herr! in - al - - ler Zeit Mich gnä - dig an - ge -

se - - hen, Wie wohl ist mir, wie wohl ist mir, wie wohl ist mir ge -

sche - hen, wie wohl ist mir, wie wohl ist mir, wie wohl ist mir ge - sche - hen.

J. W. F.

Lästert frei

LXVIII.

Lästert frei, Gott steh mir bei.

Psal. 52 V. 1-11.

Was trottest du denn, du Tyrann, daß du kannst Schaden tun, etc.

1. Was soll's doch sein, Daß du Ty-rann So trot-zig bist, so frech und so ver-we-gen?

Dir bildst du ein, Du seist der Mann, Dem al-le Welt sich muß zu Fü-ßen le-gen; Du

rüh-mest dich, daß du mit Scha-den Den Näch-sten kannst be-la-den.

J. W. F.

The image shows a musical score for a three-part setting of Psalm 52. It consists of three systems of staves. Each system has a soprano line (treble clef), an alto line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in German and are printed below the staves. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The signature 'J. W. F.' is at the bottom right.

Sündenplag

Von der Buße.

XXXIV.

Sündenplag' Dem Höchsten klag'

Luc. 15. V. 21.

Vater! ich habe gesündigt in dem Himmel und für dir.

1. Ich be-klag's; es ist ge-schehn, Herrlich ha-be dich ver-las-sen,
Auf der Sün-den-falscher Stra-ßen Blie-ben mei-ne Fü-ße stehn; We-he mei-nem
ar-men Her-zen! Und der See-le, die für Pein In er-wach-ten Höllen-schmer-zen
Muß als wie ver-lo-ren sein.

J.W.F.

Böhm, Chorale Preludes

Aus tieffer Not (chorale prelude). The closing cadences of verse 2 -- see boxes -- introduce the upper register in counterpoint with the end of the chorale melody.

Versus 1 c.f.

Vorimitation

7

Versus 2 dus à 2 Man. et Pedal

15

chorale melody
"emerges"

24

66

chorale, final phrase

coda/
"ritornello"

73

Freu dich (chorale prelude). In the variations, Böhm several times sets an upper-voice figure against the closing descent of the chorale melody -- notably in the final variation (Partita 11).

Partita 1 (Theme)

(end of the theme)

Partita 3

Partita 3 is a short piece in G major, 3/4 time. The first measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. A circled group of notes in the second measure highlights a specific melodic phrase. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line.

Partita 4

Partita 4 is a short piece in G major, 3/4 time. The first measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line.

Partita 5

Partita 5 is a short piece in G major, 3/4 time. The first measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line.

Partita 6

Partita 6 is a short piece in G major, 3/4 time. The first measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line.

Partita 7

Partita 7 is a short piece in G major, 3/4 time. The first measure features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line.

Partita 9

Musical score for Partita 9, measures 1-9. The piece is in G major (one sharp) and 12/8 time. The melody in the treble clef features a mix of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth notes and rests.

Musical score for Partita 9, measures 10-18. The melody continues with more complex rhythmic patterns, including triplets and sixteenth-note runs. The bass line remains active, supporting the melodic line.

(Partita 11)

Musical score for Partita 11, measures 1-7. The piece is in G major (one sharp) and 4/4 time. It features a complex texture with a rapid sixteenth-note melody in the treble, a slower bass line, and a vocal part labeled "Choral" in the middle. The vocal part consists of a single line of music.

Musical score for Partita 11, measures 8-15. The piece continues with the same complex texture. The treble part has a rapid sixteenth-note melody, the bass line is active, and the vocal part continues. There are some accidentals (sharps and naturals) in the treble part.

23

27

31

Böhm, Keyboard suites

C minor suite, allemande

Nr. I. Suite in c moll

(a) $\wedge 8 - \wedge 7 - \wedge 8$
Allemande

(b) sequence ending on HC

(c) move to

6 PAC on G

(d) from c: V to Eb

(e) 2 short sequences end on c: HC

(f) to the final cadence

$\wedge 5$ $\wedge 6$ $\wedge \#6$ $\wedge \#7$ $(\wedge 8$ $\wedge \#7)$ $\wedge 8$

The image displays a musical score for the C minor suite, allemande, by Johann Sebastian Bach. The score is written for keyboard and is in C minor (three flats). It consists of several measures, with specific sections highlighted and labeled with letters (a) through (f). The labels indicate various harmonic and melodic sequences, such as the sequence ending on HC (half cadence), the move to the next section, the PAC on G (perfect authentic cadence on G), the move from C major to E-flat major, and the final cadence. The score includes a variety of musical notation, including notes, rests, and accidentals, as well as a key signature change from C minor to E-flat major.

D major suite, menuet. Although one can reasonably call F#5 in the antipenultimate bar an expressive note, it is the end result of a long trajectory that affirms it as something different. The simple rising line in the first strain, then, is middleground in linear analysis terms.

Menuet

9 A: ^5 etc.

17 10 10 10 10

D minor suite, allemande
D minor suite, courante

Allemanda

^3 7 3

9 ^{^3}

12 ^{^3} ^{^2} ^{^1}

"as if" petit reprise

15

^3

Courante

30 ^{^3}

^{^2}

^{^1} "as if" petit reprise

30

F major suite, allemande. Presented at the outset, \wedge_3 is a prefix to \wedge_5 by bar 2. The tonal space \wedge_3 - \wedge_5 remains significant throughout, however. In the ending, the figure is repeated (note that A_4 persists in the alto voice), but \wedge_5 is overtopped at last by \wedge_8 .

The image displays a musical score for an "Allemande" in F major, with tonal space annotations above the notes. The score is written in treble and bass staves with a key signature of one flat (B-flat) and a common time signature (C). The annotations are as follows:

- First system (bars 1-4):** The word "Allemande" is written above the first staff. Above the first staff, \wedge_3 is written above the first measure, and \wedge_5 is written above the second measure.
- Second system (bars 5-8):** Above the first staff, \wedge_3 is written above the first measure, \wedge_5 above the second, \wedge_4 above the third, \wedge_3 above the fourth, and \wedge_2 above the fifth.
- Third system (bars 9-12):** Above the first staff, \wedge_3 is written above the first measure.
- Fourth system (bars 13-16):** Above the first staff, \wedge_5 is written above the first measure, \wedge_8 above the second, \wedge_7 above the third, and \wedge_8 above the fourth.

The score concludes with a double bar line and repeat signs in the final measure of the fourth system.

Appendix: Seventeenth-century German items from the *Rising Lines Table*

Bernhard, Christoph	Geistlicher Harmonien, 1er Teil, 20 Deutsche Concerten	"Aus der Tieffen"	Uppermost violin part in a sectional cadence (bars 114-115): ^7 to the voice's ^2. From Johan Tufvesson's site.
Böhm, Georg	Suite ____ in F major	Allemande	
Böhm, Georg	Suite no. 9 in F minor	Courante	
Böhm, Georg		Aus tiefer Not schrei ich zu Dir	discant variation on two manuals.
Böhm, Georg		Freu dich sehr o meine Seele	discant variation on two manuals.
Praetorius, Michael	Musarum Sioniarum (1607)	motet "Canticum Trium Puerorum"	the motet uses a verse-couplet model in which the verse has a strongly defined ^8-^7-^6-^5-^6-^7- ^8 shape in the first cantus.
Praetorius	Terpsichore	No. 209: Volte, and No. 41: La Mouline	Examples on this site.
Praetorius, Michael	Terpsichore	No. 84: Courante	
Schmelzer, J. H.	Balletti francesci	"Margarita"	DTö, vol. 56
Schmelzer, J. H.	Zwei Ballette. . ."Il pomo d'oro," no. 2	"Trezza"	DTö, vol. 56
Schmelzer, J. H.	Balletto 2	"Branle di Morsetti"	DTö, vol. 56
Schmelzer, J. H.	4 Balletti. . ."Creso," no. 1	"Aria 2. di Venere"	DTö, vol. 56
Schmelzer, J. H.	4 Balletti. . ."Creso," no. 1	"Aria 3. per la ritirada"	DTö, vol. 56; first strain only
Schmelzer, J. H.	Balletti triplices. . ."Baldracca," no. 3	"Courente"	DTö, vol. 56
Schmelzer, J. H.	Balletto della Serenissima de more	"Sarabande"	DTö, vol. 56
Schmelzer, J. H. (?)	Partite ex Vienna	"Courante"	DTö, vol. 56
Schmelzer, J. H.	Deutsches Lied, "In jenem gefilde"	Gigue	DTö, vol. 56; played after the last verse

Bibliography

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2.](#)

This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures.](#)

This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.

Neumeyer, David. 2017. [Addendum to the Historical Survey, with an Index.](#)

This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes.](#)

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Joseph Lanner.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

Neumeyer, David. 2016. [On Ascending Cadence Gestures in Adolphe Adam's Le Châlet \(1834\).](#)

Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. [Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#)

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly

1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#).

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. [Rising Gestures, Text Expression, and the Background as Theme](#).

Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. [Proto-backgrounds in Traditional Tonal Music](#).

This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay](#).

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#)

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to $\hat{1}$. I demonstrated that at least one rising figure, $\hat{5}-\hat{6}-\hat{7}-\hat{8}$, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. [Carl Schachter's Critique of the Rising Urlinie](#)

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie—these can be roughly summarized as the status of $\hat{6}$ and the status of $\hat{7}$. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. [Analyses of Schubert, Waltz, D.779n13](#)

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous

A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. [Table of Compositions with Rising Lines](#)

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. [Complex upper-voice cadential figures in traditional tonal music](#)

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from \wedge^5 , the other from \wedge^3 . Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. [Tonal Frames in 18th and 19th Century Music](#)

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. [John Playford Dancing Master: Rising Lines](#)

Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music." A revised version of this was published in 2016: [link](#).

Neumeyer, David. 2009. "Thematic Reading, Proto-backgrounds, and Transformations." *Music Theory Spectrum* 31/2: 284-324.

Neumeyer, David. 1987a. "The Ascending Urlinie," *Journal of Music Theory* 31/2: 275-303.